| Diploma Programme subject outline—Group 6: the arts | | | | | | | | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| School name | Hellgate High School | | | | | | | | | | School code | 922669 | | |
| Name of the DP subject | Film | | | | | | | | | | | | | |
| Level  (indicate with X) |  | Higher |  |  | Standard completed in two years | | |  |  | Standard completed in one year \* | | |  |  |
|  |  | x |
|  | *(indicate option(s) in visual arts)* |  |  | *(indicate option(s) in music)* | | |  |  | *(indicate option(s) in music)* | | |  |  |
|  |  | |  |  | | | |  |  | | | |  |
|  |  | |  | |  | | |  |  | | | |  |
| Name of the teacher who completed this outline | Beth W. Cole | | | | | | **Date of IB training** | | | | August 2010 | | | |
| **Date when outline was completed** | December 20, 2011 | | | | | | **Name of workshop**  (indicate name of subject and workshop category) | | | | Film Level I and II | | | |

\* All Diploma Programme courses are designed as two-year learning experiences. However, up to two standard level subjects, excluding languages ab initio and pilot subjects, can be completed in one year, according to conditions established in the *Handbook of procedures for the Diploma Programme*.

1. Course outline

Focus and Description

The overview of the IB program and the course at Hellgate specifically, is best described in the IB website: “Through the study and analysis of film texts and exercises in film-making, the Diploma Programme film course explores film history, theory and socio-economic background. The course develops students’ critical abilities, enabling them to appreciate the multiplicity of cultural and historical perspectives in film. To achieve an international understanding within the world of film, students are taught to consider film texts, theories and ideas from the points of view of different individuals, nations and cultures.

The IB film course emphasizes the importance of working individually and as a member of a group. Students are encouraged to develop the professional and technical skills (including organizational skills) needed to express themselves creatively in film. A challenge for students following this course is to become aware of their own perspectives and biases and to learn to respect those of others. This requires willingness to attempt to understand alternative views, to respect and appreciate cultural diversity, and to have an open and critical mind. Thus, the IB film course can become a way for the student to celebrate the international and intercultural dynamic that inspires and sustains a type of contemporary film, while appreciating specifically local origins that have given rise to cinematic production in many parts of the world.

For any student to create, to present and to study film requires courage, passion and curiosity: courage to create individually and as part of a team, to explore ideas through action and harness the imagination, and to experiment; passion to communicate and to act communally, and to research and formulate ideas eloquently; curiosity about self and others and the world around them, about different traditions, techniques and knowledge, about the past and the future, and about the limitless possibilities of human expression through film.

At the core of the IB film course lies a concern with clarity of understanding, critical thinking, reflective analysis, effective involvement and imaginative synthesis that is achieved through practical engagement in the art and craft of film.”

Aims

According to the International Baccalaureate Organization, the aims of Film are to promote:

1. an appreciation and understanding of film as a complex art form.
2. an ability to formulate stories and ideas in film terms.
3. The practical and technical skills of production.
4. Critical evaluation of film productions by the student and by others.
5. a knowledge of film-making traditions in more than one country.

Objectives

According to The International Baccalaureate Organization, after completing the film course at standard level, students are expected to demonstrate:

1. an understanding of the variety of ways in which film creates meaning
2. an understanding and effective use of appropriate film language
3. originality and creativity in developing an idea through the various stages of film-making, from conception to finished production
4. technical skills and an appropriate use of available technology
5. the ability to draw together knowledge, skills, research and experience, and apply them analytically to evaluate film texts
6. a critical understanding of the historical, theoretical, sociocultural, economic and institutional contexts of film in more than one country
7. the ability to research, plan and organize working processes \
8. the ability to reflect upon and evaluate film production processes and completed film texts. Please note that the term “film texts” includes films and television programmes.

Resources:

Thompson, Kristin & Bordwell, David. "Film History: An Introduction." Boston: McGraw Hill, 2010.

Dick, Bernard F. "Anatomy of Film." Boston: Bedford/St. Martin's, 2010.

Giannetti, Louis. "Understanding Movies." Boston: Pearson, 2011.

Nelmes, Jill. "Introduction to Film Studies." London: Routledge, 2012.

|  | Topic/unit/assessment component  (as identified in the  IB subject guide)  State the topics/units/assessment components in the order you are planning to teach them. | Contents | Allocated time | | | Assessment instruments to be used | Resources  List the main resources to be used, including information technology if applicable. |
| --- | --- | --- | --- | --- | --- | --- | --- |
| One class is |  | minutes. |
| 50 |
| In one week there are |  | classes. |
| 5 |
|  | | |
| Semester 1 | **Introduction to Film** Students will be introduced to the various roles of film in society. | * Cinema vs. Movie vs. Film | Please note topics are integrated – time estimate is not linear. This is true for every category in the course. | | | **Film Journal**  Storyboards  Production Notes   Reflections   Film Glossary  Textual Analyses  Independent Study Notes  **Peer Review** Textual Analysis  **Still Image Video**- Students learn the program using still images and music to introduce themselves to the class. Will include a peer review (textual analysis) and reflective component.  **In-Class Storyboard Video** - Students will be assigned a partner and required to submit a full storyboard prior to shooting the video. Students must shoot a sequence transitioning a person from one spot in the school to another. The purpose of this project is to learn basic storyboarding and to troubleshoot some of the basic camera/capture issues. Will include a peer review (textual analysis) and reflective component.  **Conversation Video** - The purpose of the conversation video is to introduce line of action, practice using a variety of camera angles and to start thinking about spatial connections. Will include a peer review (textual analysis) and reflective component.  **Suspense Video** - The suspense video will teach pacing and timing. Students should begin looking at length of shots and using timing to build anticipation. Sound also become crucial here. Will include a peer review (textual analysis) and reflective component.  **Music Video** - The music video teaches individual interpretation and style. Will include a peer review (textual analysis) and reflective component. | *Understanding Film* – Louis Giannette  *Introduction to Film Studies* – Jill Nelmes  *Film History: An Introduction* – Kristin Thompson/David Bordwell  *Anatomy of Film* – Bernard F. Dick  Adobe Master Collection  3-Ring Binders  HD Cameras  Sound Equipment  Films •  Europa Europa (1991) \*\* •  Sunset Boulevard (1950) \*\* •  The Matrix (1999) \*\* •  Metropolis (1928) \* •  A Canterbury Tale (1944) \*\*\* •  Run Lola Run (1998) •  All About My Mother (1999) \*\*\* •  Maltese Falcon (1941) \*\* •  Bride of Frankenstein (1935) \* •  Some Like it Hot (1959) \*\* •  The Magnificent Ambersons (1942) \*\* •  Vera Drake (2004) \*\*\* • Invasion of the Body Snatchers (1956) \*\* •  A Touch of Evil (1958) \*\* • Hidden [Caché] \*\* • 2001: A Space Odyssey (1968) \* •  Koyaanisqatsi: Life out of Balance (1982) \* |
| **Film Analysis** Students will analyse films in class as a group as well as watch movies independently (and complete required textual analyses) throughout the year to gain understanding of genre, audience, organization, societal impact, angles and movement, lighting, sound and production design. Students will increase their film language through the creation of a film glossary in a journal they will create throughout the year. | * Genre * Intended audience * Representation of characters and issues * **Construction according to narrative and other formal organizing principles** * Camera angles, shots and movement * Lighting, shade and color * Sound * Production design | Students will spend approximately 10 hours on film analysis during the semester. This is integrated into both the theory and history and will help set the groundwork for the production portion of the course. | | |
| **Film Theory** Students will investigate the structural framework of film to address classical issues of technique, diegesis, narrative, cinematic codes, image, genre, subjectivity, and authorship | * Auteur Theory * Formalism * Classicism * Realism | Students will spend approximately 10 class hours on film analysis during the semester. This is integrated into both the production and history components of the course. | | |
| **Mechanics of Film/Creative Process** Students will be creating a number of short films to develop the skillset necessary to create the final film for IB submission. Each project works on an element of filming necessary to creating an effective production. | * Storyboarding * Camera angles, shots and movement. * Lighting, shade and color * Sound * Location and set design | 12 weeks (50 hours) toward mechanics of film. Much of this is outside of class time. Students are given three weeks to complete most film projects but not all class content time is spent focusing on this thematic unit. The actual allocation of time will more closely follow the 37.5 hour recommended time allotment suggested by IB. | | |
| Semester 2 | **Film Analysis** Students will continue to analyse films in class as a group as well watch movies independently (and complete required textual analyses) throughout the year to gain understanding of genre, audience, organization, societal impact, angles and movement, lighting, sound and production design. Students will increase their film language through the creation of a film glossary in a journal they will create throughout the year. | * Genre * Intended audience * Representation of characters and issues * **Possible historical, economic, sociocultural and institutional factors** * Camera angles, shots and movement * Lighting, shade and color * Sound * Production design | Students will spend approximately 10 class hours on film analysis during the semester. This is integrated into both the production and history components of the course. | | | **Director Project** – The purpose of the director project is to allow students to identify a director they are interested in researching as a documentary project. Will include a peer review (textual analysis) and reflective component.  **Pursuit** - The purpose of the pursuit video is to allow students to explore movement and pacing while reinforcing location and continuity. Will include a peer review (textual analysis) and reflective component.  **Flashback** – The purpose of the Flashback is to reinforce certain techniques with fiction, such as flashback, flash-forward, and point of view. Will include a peer review (textual analysis) and reflective component.  **Adaptation of a Graphic Novel** – This video will reinforce storyboarding while understanding how to adapt the work of another. Will include a peer review (textual analysis) and reflective component.  **Final** – The purpose of the final video is to learn effective storytelling. Can we effectively communicate an idea so our viewer understands our message completely? How can we organize information to make it more enjoyable to watch? Will include a peer review (textual analysis) and reflective component. Will include a peer review (textual analysis) and reflective component. | See Semester 1 |
| **Film Theory** Students will continue to investigate roles of directors in creating mood through color, visual style, lighting and effects. | * Roles in Film * Influence of the Director | Students will spend approximately 20 class hours on film theory during the semester. This is integrated into both the production and history components of the course. | | |
| **Film History** Students will explore the role films play in a culture’s history and how they link to cultural events. Students will also examine how films can influence the viewer’s perception of the events or the actual events themselves. Students will also learn that films have their own production histories that can threaten the cultural values of that society. | Schools of Film and the roles of various countries | Students will spend approximately 25 class hours on film history during the semester. This is integrated into both the production and history components of the course. | | |
| **Production** Students will expand knowledge of production techniques in preparation for final assessment. Students will create a short film documentary on a director to study film theory and to prepare for the independent study component of the final assessment. All films will be documented in the film journal (storyboards/production notes/reflections/screen shots). All films will also be analysed in a peer review setting for textual cues. | * Titling * Special Effects. * Lighting, shade and color * Sound | 12 weeks (50 hours) toward mechanics of film. Much of this is outside of class time. Students are given three weeks to complete most film projects but not all class content time is spent focusing on this thematic unit. The actual allocation of time will more closely follow the 37.5 hour recommended time allotment suggested by IB. | | |

1. Diploma Programme external and internal assessment components to be completed during the course

Briefly explain how and when you will work on them. Include the date when you will first introduce the assessment components to your students. Explain the different stages and timeline and how students will be prepared to undertake both.

|  |
| --- |
| **Internal Assessment**  Film Production – One completed film project of 4 – 5 minutes including titles Documentation in relation to the film production – Rationale of no more than 100 words/Written commentary of no more than 1,200 words  The film production assessment will be introduced the first week of class when the students receive their film journals. The journals are set up to acquaint the film students with the expectations of the IB film class, and to begin preparing them for the final assessment. All film assignments in the class follow the same format as the final assessment with the exception of the 100 word rationale. All assigned films in the class are set up to meet the requirements of the final submission for the internal assessment. All class films will have a production portfolio, giving students the option of using their best work for their final submission. The final assignment is formally designed to be the official internal assessment which will be assigned as the last. This will give the students a full arsenal of tools to create the film.  **External Assessment**  Independent Study – Rationale, script and annotated list of sources for a documentary production of 8-10 pages. Presentation – An oral presentation of a detailed textual analysis of an extract from a prescribed film of up to a maximum of 10 minutes.  The independent study and the textual analysis will also be introduced when to students receive their film journals the first week of class.  Independent Study – Students will begin writing the documentary script at the beginning of second quarter when they have more of the background knowledge necessary to create the script. The script will be written largely outside of class due to the abbreviated time restrictions placed on the course being completed in a one-year time frame instead of two. If the student takes Film as a junior, we will evaluate the student’s portfolio to determine if they should submit for the October 15 assessment. Seniors taking the course will obviously submit for the April 15 deadline.  Textual Analysis – Students will begin completing textual analyses outside of class analysing films they will self-select by genre and textual analyses they will engage in as part of class discussions of in-class movies and peer reviews of other student work. This will help prepare them throughout the year for the external assessment April 10/October 10. The students will |

1. Links to TOK

You are expected to explore links between the topics of your subject and TOK. As an example of how you would do this, choose one topic from your course outline that would allow your students to make links with TOK. Describe how you would plan the lesson.

|  |  |
| --- | --- |
| Topic | Link with TOK (including description of lesson plan) |
| **Film Theory** Form vs. Content | As students study Formalism, Classicism and Realism, we will begin to examine the difference between form vs. content. Realists would claim that content is more important than form or technique. Formalist cinema focuses instead on technique. As filmmaker Vladimir Nilsen stated; “A photograph is by no means a complete and whole reflection of reality; the photographic picture represents only one or another selection from the sum of physical attributes of the object photographed. According the Giannetti in Understanding Film, “the form of a shot – the way in which a subject is photographed – is the true content, not necessarily what the subject is perceived to be in reality. The photograph (visual image) depicting a man eating an apple (tasting) involves two different mediums: Each communicated information – content – in a different way. A verbal description of the apple would involve yet another medium (language), which communicates information in yet another manner.”  Theory of Knowledge investigates how knowledge is gained, lost, passed on and changed. The lesson plan focuses on the linking questions that help us to find the knowledge we seek, in this case, on how to differentiate between Formalism and Realism. What belief, certainty, culture, evidence, experience, explanation, interpretation, intuition, technology, truth & values can help us find those answers? |

1. International mindedness

Every IB course should contribute to the development of international mindedness in students. As an example of how you would do this, choose one topic from your outline that would allow your students to analyse it from different cultural perspectives. Briefly explain the reason for your choice and what resources you will use to achieve this goal.

|  |  |
| --- | --- |
| Topic | Contribution to the development of international mindedness (including resources you will use) |
| Film Analysis | Film provides the perfect opportunity for students to analyse different cultural perspectives since students will be analysing American and International films. During film analysis, we look at the differing approaches the American and foreign film-makers take to film-making. Students will investigate the perception of American movies as largely commercial blockbusters while foreign films are perceived as more “artistic.” Additionally, how does film shape culture? Does the culture shape our expectation of the medium? |

1. Development of the IB learner profile

Through the course it is also expected that students will develop the attributes of the IB learner profile. As an example of how you would do this, choose one topic from your course outline and explain how the contents and related skills would pursue the development of any attribute(s) of the IB learner profile that you will identify.

|  |  |
| --- | --- |
| Topic | Contribution to the development of the attribute(s) of the IB learner profile |
| **Mechanics of Film/Creative Process** | The creation of film requires a student to possess a number of attributes the IB website has outlined as part of the IB learners profile:  Thinkers – “They exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems, and make reasoned ethical decisions.” The creation of a new idea requires the students to creative, innovative and balances a number of complex issues simultaneously.    Communicators – “They understand and express ideas and information confidentially and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others.” Film is about effectively and translating a creative vision onto the screen.  Reflective - “They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and personal development.” As part of each film production process, students are required to complete a post-production reflection outlining their experience with the production. |

1. Facilities and equipment

The teaching of this subject requires facilities and equipment to ensure a successful teaching and learning process. Describe the facilities and equipment that you have in your school to support the development of the course. Include any plans to further develop them and indicate the timeline.

|  |
| --- |
| Film will be taught in a lab equipped with 22 64-bit PCs loaded with Adobe Master Collection CS5. We currently have five Canon Vixia HD cameras with plans to purchase more. We have lavalier mics but would like to purchase additional sound equipment. We have a green screen set up with two studio lights. |

1. Other resources

Describe other resources that you and your students may use at school, whether there are plans to improve them and by when. Include any resources from the outside community that may contribute to a successful implementation of your subject.

|  |
| --- |
| We have a room in Hellgate High School that we would like to convert into a studio to be able so the students can control some of the lighting and sound issues better. A student this year is setting up a student film festival which we would like to continue to give the students an authentic audience to showcase their work. Missoula is home to the International Wildlife Film Festival, Big Sky Documentary Film Festival and MCAT which provides wonderful community resources for students. Hellgate has a robust drama department which can serve as a resource for students looking for talent for some of the productions. |